

noble ladies, but the most interesting monument of art contained in the interior is the *Sacraments häuslein*, having been, as its name implies, the depository of the sacred vessels used in the sacramental ceremony. It is the work of the renowned Adam Kraft, and was terminated by him in the year 1506, after five years of continuous labour. The place it occupies is between two of the side columns, where it rises to the height of 65 feet, and being apparently obstructed by the vaulting of the arch, the final bends forward its foliated crest, and droops over the monument like the snow-drop. The representation of the History of the Saviour is displayed in small carved figures in the various stages, and the entire work has such an airy and fanciful lightness that it might at first sight be supposed to be made of some tender and plastic material, instead of stone, which it really is.

The windows are well filled with stained glass of the epoch, and afford the visitor of its interior a rich treat of this decorative art. The entire edifice, both inside and outside, is cited as one of the most highly decorated examples existing in Germany. The engraving we have given of the principal entrance fully warrants the belief; it is reduced from a large drawing of its manifold enrichments made by the Chevalier Heideloff, to whom the restorations have been judiciously confided. The two upper rows of sculpture in the tympanum represent the last judgment; the lower one, the sufferings, burial, and resurrection of Christ. In the panels below the transept will be found the wise men's offering, the judgment of Solomon, &c.

Since the year 1531 the church has been devoted to the Lutheran service.

THE RENAISSANCE OF ORNAMENTAL ART.

On Friday evening in week before last Mr. Ralph Wormon lectured at the Government School of Design, Somerset House, "On the Origin and Peculiarities of the Renaissance Period of Decorative Art."

Having reviewed the art of the middle ages, said the lecturer, we now enter on the modern periods of ornamental art. We have now only to consider styles of ornament which have arisen in rapid succession during the last few centuries,—in fact since the epoch of the Reformation, and the discovery of printing and of gunpowder—all of which had a most important influence on the progress of ornamental as of every other art.

Towards the establishment of the municipal in place of the feudal system, the discovery of gunpowder greatly contributed, by changing the art of war, and giving more leisure for the development of commerce and manufactures,—the arts of peace; and the invention of printing disseminated a community of ideas, and thus secured a steady intellectual advancement, which ultimately developed that general activity in every department of art and science commonly known as the revival, or, in more technical language, the re-birth—the Renaissance,—a term in its widest sense simply denoting the revival of the arts and sciences of the ancients,—such as, in architecture, the restoration of the classical orders, more particularly in that style called Italian, in which the various orders are combined,—but, with us, in the meantime, limited merely to the revival of decorative art.

Hitherto he had always had some new development of forms to illustrate; now, he had chiefly in point out a peculiar selection from, or combination of, what has previously existed. This is the beginning of style, theoretically speaking,—the commencement of selection—the first evidence of *diletantisme*: the thing was done for its own sake, and not for any ulterior object.

From the distinct schools of ornamental art which flourished together in Italy in the twelfth century—the Venetian in the north, and the Siculo-Norman in the south, especially in Sicily, and both Byzantine—both brilliant in style,—from these and a more general introduction of the imitation of natural forms, arose that style now called "Renaissance;" but as it steadily advanced, those peculiar forms now termed "Elizabethan" in this country, and consisting of pierced and acrolled

shields, solid and interlaced scrolls, and fiddle-shapes, so common in articles of jewellery and other manufacturers in relief, of the sixteenth century, were introduced.

The principal features of this style are its foliage or *stipage*, and its tracery or *freetwork*, this latter preserving pretty closely the Saracenic character of Cairo and the Siculo-Norman, though not, as afterwards, of the Moors in Spain.

Ornament followed the general progress of art; for the improvement, or rather the new development of ornamental design is simultaneous with the revival of art itself: the great painters and the great sculptors were the great decorators.

Though both in spirit and in fact a revival, yet the Renaissance has its original elements as well as its selective character,—namely, the (here so called) Elizabethan forms, an essential part of its complete development as prevailing in the sixteenth century. In short, to speak as it were paradoxically, the chief peculiarity of the Renaissance is its *generality*.

The lecturer then proceeded to consider its general details, and point out its progressive epochs and eras, as marked by examples of its most prominent and special productions, commencing with the beginning of the thirteenth century (1204), when Constantinople was taken by the Venetians,—an event which introduced into Italy hosts of Greek artists, of whose influence on the development of the arts Vasari, with more truth than he generally has the credit of, records for us many details.

In course of this review, the influence of the discovery of the art of engraving from metal plates, incidentally made by Tommaso Finiguerra, while taking sulphur casts of his engraved plates, and printing from the former on damp paper, to prove the effect of the design, was adverted to; as also was the fact that many of the great artists of Italy were professionally decorators, and only, as it were, collaterally painters; some of them, the latter, not till middle-aged,—Fraucia and Michelangelo, for instance, having only commenced to paint when nearly 40 years of age, though, like so many others of their contemporaries, men of very extensive and general art and other accomplishments.

The skill of these decorators was illustrated by Mander's anecdote about the dissipated Mabuse selling the silk damask robe in which he was to appear, with his patron, before the Emperor Charles V., and astonishing the emperor with the magnificence of his dress, which turned out, to the imperial touch, to be nothing but a paper pattern.

In recapitulating the general features of the Renaissance style, the lecturer stated that in the present lecture he only wished to convey a fixed practical idea of what the Renaissance is, and the limits of its generality. I think, he observed, that we must admit four varieties of this style,—one of these in particular, namely, the third, being the most complicated and characteristic, and, indeed, such as it is practised in France, so generally at this day that French is almost a synonyme for Renaissance.

The first variety is the *trecento*,—a combination of Byzantine and Saracenic, i. e., not very far removed from the Siculo-Norman, before the complete development of the arabesques and Elizabethan forms.

The second is the *quattrocento*,—that in which fruits and flowers, and the grotesque and arabesque forms predominate.

The third is the Renaissance *par excellence*, or the technical Renaissance, in which all the elements are fairly combined, namely, conventional foliage and tracery, and even occasionally symbolical; natural foliage, fruits, flowers, and the symmetrical arabesques; grotesque and natural imitations of man and animals; and the pierced shields and scrolls, *freetwork*, and every variety of the classical orders.

The fourth variety or style of Renaissance ornament, is the Elizabethan, in which certain elements are paramount, namely, the pierced shields and scrolls and *freetwork*.

This is a great complication, and accordingly the Renaissance is a style much more easily illustrated by examples than described. The lecturer remarked, however, that a design, he believed, can scarcely be said to belong to the technical Renaissance if without tracery or interlacings of some kind, and that such inter-

lacings are least prominent in the quattrocento, and, of course, not prominent where all the elements are combined in one design. He did not wish to lay down these varieties as absolutely distinct styles worth separating in practice, but simply to convey a more palpable idea of the Renaissance itself; though all quite sufficiently marked to practise, if desired,—the trecento, perhaps, the least.

The lecture concluded with a recommendation to the students to take example by the Renaissance artists, but to imitate their method rather than their designs; and he congratulated them on the fact that the recent exhibition at Somerset House had displayed sufficient talent to convince him that he could not recommend anything that the students, both female and male, were not well able to carry out.

DRAINAGE AND THE THAMES.

As one of the late Commissioners of Sewers for the City of Westminster, and parts of Middlesex, I took some interest in the proceedings, and endeavoured to make myself practically useful, that is to say, as far as the theoretical debates and my own professional time would admit. I have naturally, since that commission was so cavalierly dismissed, looked anxiously for the emanation of some grand plan from the two commissions which have since been appointed for the general drainage of the metropolis, but have looked in vain. The fearful nuisance which has been gradually created by the abolition of cesspools, and by the system of dilution and flushing, thereby making the river the receptacle of all the excrement which was formerly collected and carried away, still exists, and seems as if it were doomed to continue. It is admitted by almost everybody, that the present system is bad and seriously injurious to health; and I for one made up my mind the last voyage I took from Battersea to London-bridge on poor adulterated Father Thames, never to allow my olfactory nerves to be so punished again: the odour was disgusting, and as I do, Mr. Editor, consider it a great annoyance to be deprived of that agreeable mode of transit, I will endeavour to suggest that which I believe to be a practical remedy for the abomination. I may be wrong; if so take the will for the deed, especially as no comprehensive system appears yet to be conceived by the commissioners, who I suppose to be waiting for the Ordnance map, as if that would tell them more than is known already, namely, that the Thames, as formed by nature, is the only proper course of drainage for the metropolis, but is certainly not the proper receptacle for its excrement. The Ordnance map may require all future local drainage, but it would be a sinful waste of money to do away or not use that which has cost millions to accomplish. Such being the case, Mr. Editor, I will ask why two main sewers or tubes cannot be constructed in the bed of the Thames between high and low-water marks, at such a depth only as would always take the drainage, whatever might be the state of the tide,—one to receive the outlets of the present sewers from the north bank, the other from the south bank. The former could be carried, say from Putney-bridge, at as much higher as you choose down the course of the river, to the Isle of Dogs, which might be crossed then again in the bed, and discharge itself in the Plumstead Marshes for the purpose of collecting the manure with an overflow into the river beyond Woolwich; the sewer on the south side to commence at the same spot, and be continued in the bed to the east end of Greenwich, then cross the land to Woolwich Reach, and again in the bed, with a discharge into the Plumstead Marshes, to collect the manure, &c., as described on the north side.

By adopting this principle, and commencing the construction at the marches, it appears to me that no difficulty would arise that could not in these civil engineering days be easily overcome: if the bed of the river could not be followed all the way, the course of the sewers might be diverted where necessary; it would generally interfere less with public conveniences than any other plan (except the deep tunnel scheme, which to my idea presents other difficulties besides the doubts of geologists); it